

8
A
CONCERTO,

for the
Harpisickord,
or

PIANO FORTE,

— with Accompaniments for —

two Violins, two Oboes, two Horns,

a Tenore & Bass;

Composed.

and with Sentiments of grateful Respect

Dedicated,

To the Honorable Miss Dundas,
by

THOMAS WRIGHT,

of Stockton upon Tees.

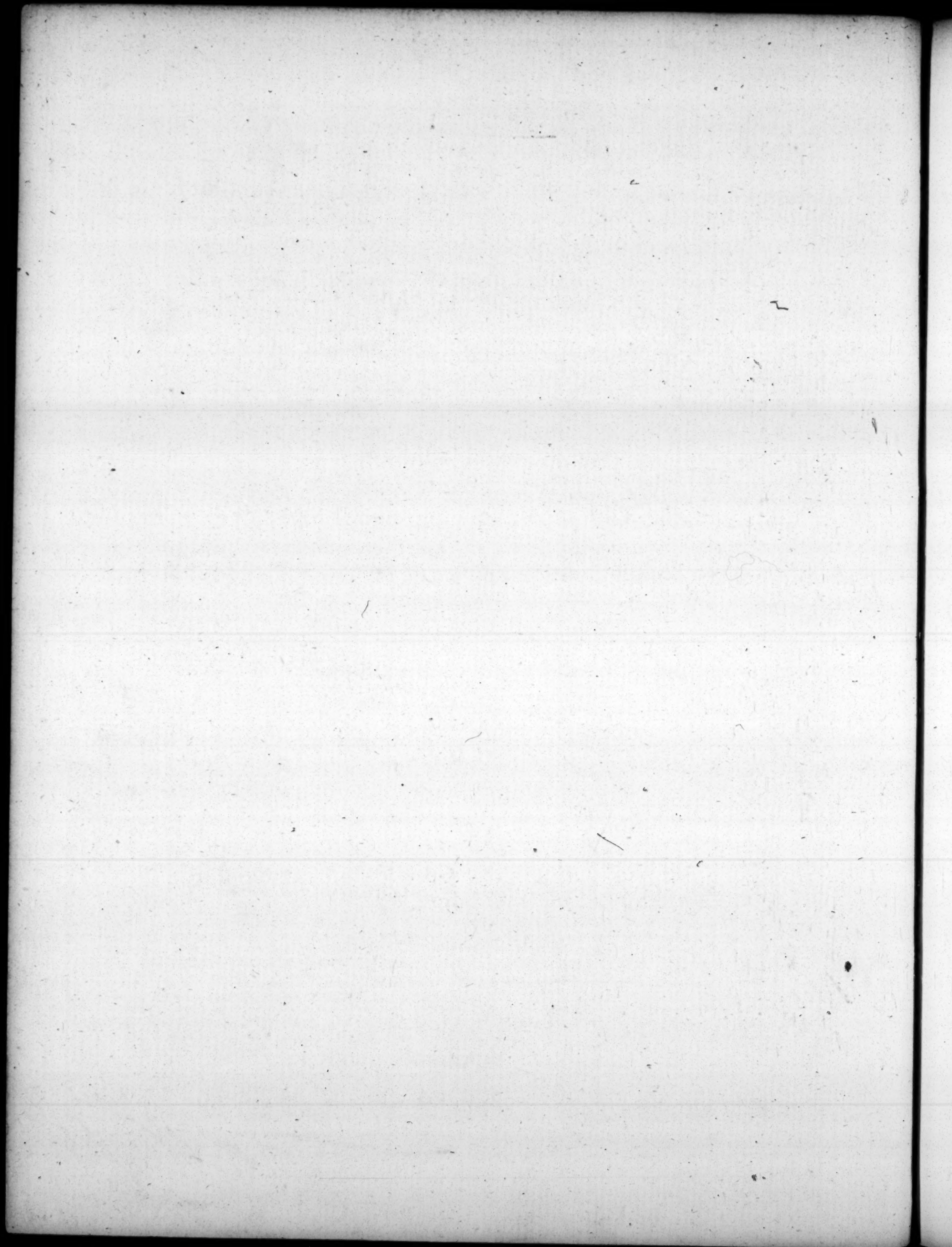
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LONDON

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Wright



ADVERTISEMENT.

"TO ANTICIPATE CENSURE IS SOMETIMES TO PREVENT IT."

AGREEABLE to the motto, some prelude to the following pages is necessary; especially in musical days like the present, when the *Eye* has by a lamentable kind of fatality usurped the place of the *Ear*, and the admiration which Subject and Harmony ought to attract, is lost in attending to the dexterous manœuvring, or as it is called *Execution* of the Performer—and Execution it too often is, only place the poor innocent Subject in the same light as one of a different nature, at Tyburn—therefore the Composer begs leave to premise, that they are not calculated to please those (of which poor Apollo knows to his sorrow, there are but too many among his worshippers,) who cursorily cast their eye over Publications of the kind, and if they discern no difficult or awkward passages, throw them aside, with "Pho! it's nothing at all—it's very easy"; yet may-be if asked the favor to play such *easy Nothings*, the Rheumatism seizes their fingers, or a violent Sprain has befallen their wrist, though at the same time they talk of playing the Compositions of such and such eminent Masters, which perhaps not one un-professional Performer in fifty takes in hand with justice to the Author.

The principal design in this Concerto is to carry on a PLEASING HARMONY, and by so doing, to administer a little consolation to a Science noble in itself, but so degraded by the flight-of-hand tricks that have lately been played with it, that it is almost sick unto Death—moreover, so long as those who undertake it, play it correctly, the less trouble they have to do so, the better the Composer will like his work; which he did not set about like some Brother-professors, as Children would to play at what they call CRACKS, and bid defiance to their followers; and that not for any praise-worthy effort of ingenuity, but because they "outstep the modesty of nature," and excite in Spectators uneasy astonishment.

IN order to prevent the disputes that so frequently arise concerning the TIME a Piece ought to be played in, the following simple contrivance is recommended to trial. Tie a small key, or a seal, as a plummet, to a bit of coarse thread, the length of which is ascertained for the purpose; this held steadily in the fingers, and a trifling motion given to it, Time may be accurately counted from its vibrations—It must be observed, this is not meant to beat Time during the performance, but to give the Time, previous to playing the Piece, by counting a few Bars from it, which to a good Timist is quite sufficient; and if to its simplicity is added, it gives no standard or scale, and of course leaves the Composer unfettered as to his measures, it will be found a practicable contrivance, where the elaborate Chronometres of Monsieur Loulie, and Monsieur Sauveur, with the Metrometre of later invention, have failed of success. In the following Concerto, a regulation of this kind is annexed to every subject, and the measure given from the breadth of Harpsichord and Piano Forte keys, in preference to inches, the former being always at hand, and the difference in Instruments in that respect, so trifling, as to occasion little or no alteration. Thus at the beginning of the first Movement will be found $28 = 9$, which signifies, that the thread with the weight appended to it, measured across twenty-eight keys, will vibrate the length of a Minim; in the next movement, lengthened to thirty-two, each vibration will be a Crotchet, and so on with the rest. This, it is presumed, will be of some service to those who wish to observe the Time a Composer means, and as for those who make what was the Adante in days of old, the Allegro and Presto of the present, by all means let them go forward as fast as they can, for even they are sure of this to their honor and comfort, that, *the faster a Person travels, the sooner he gets to the end of his Journey!!!*

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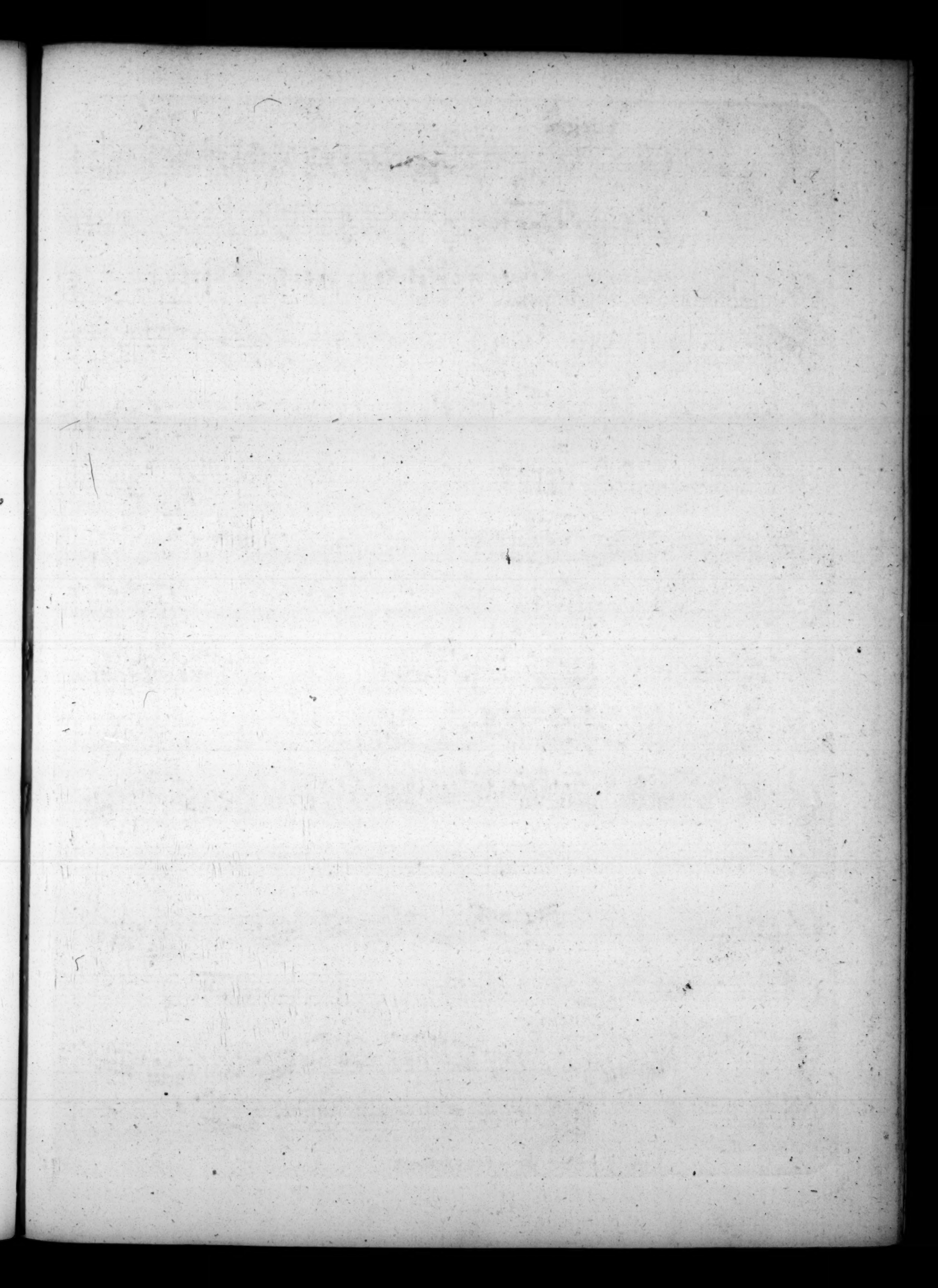
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CONCERTO

Tutti

28 = 9 *

The musical score is written for piano and features multiple systems of staves. It includes dynamic markings such as *sf*, *Cres.*, *for.*, *Solo*, and hairpins. The tempo is marked *Allegro*. The score is numbered 28 = 9 *.

* See the Advertisement.

Left Hand

Handwritten musical score for piano, featuring eight systems of staves. The notation includes treble and bass clefs, notes, rests, and various musical markings. The score is written in a single system per page, with each system consisting of two staves. The key signature is one sharp (F#), and the time signature is 3/4. The score includes dynamic markings such as *for.*, *pia.*, *Cres.*, and *hr.*. The piece concludes with the instruction *Volti subito*.

3

for. *pia.*

hr. *Cres.* *for.* *pia.*

hr. *hr.* *hr.* *hr.* *hr.* *hr.* *Cres.*

for. *pia.*

for. *pia.*

Volti subito

4

for. *pia.* *Tutti* *Solo*

hr *3* *3* *hr*

Cres. *pia.*

hr *sf*

hr *Tutti* *Solo*

hr *3* *hr* *hr* *hr* *hr*

hr *sf*

fia.

sf

for.

Cres.

for.

Tutti

Volti subito

Fingerings indicated in the score:

- System 1: Treble clef, notes with fingerings 5, 6, 5, 7, 8.
- System 2: Bass clef, notes with fingerings 5, 6, 4, 3, 5, 8, 8, 7, 6, 5, 5.
- System 3: Treble clef, notes with fingerings 5, 3, 2, 3, 5, 6, 7, 5.
- System 4: Bass clef, notes with fingerings 5, 6, 5, 7, 8.
- System 5: Treble clef, notes with fingerings 5, 6, 5, 7, 8.
- System 6: Bass clef, notes with fingerings 5, 6, 4, 3, 5, 8, 8, 7, 6, 5, 5.
- System 7: Treble clef, notes with fingerings 5, 6, 5, 7, 8.
- System 8: Bass clef, notes with fingerings 5, 6, 4, 3, 5, 8, 8, 7, 6, 5, 5.

6

Handwritten musical score for piano, consisting of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The score includes markings for "Solo", "Cres.", "for.", and "tutti".

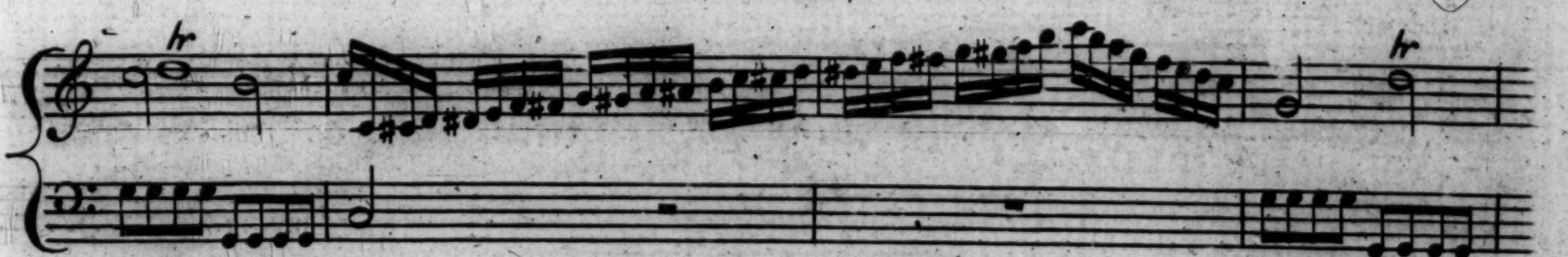
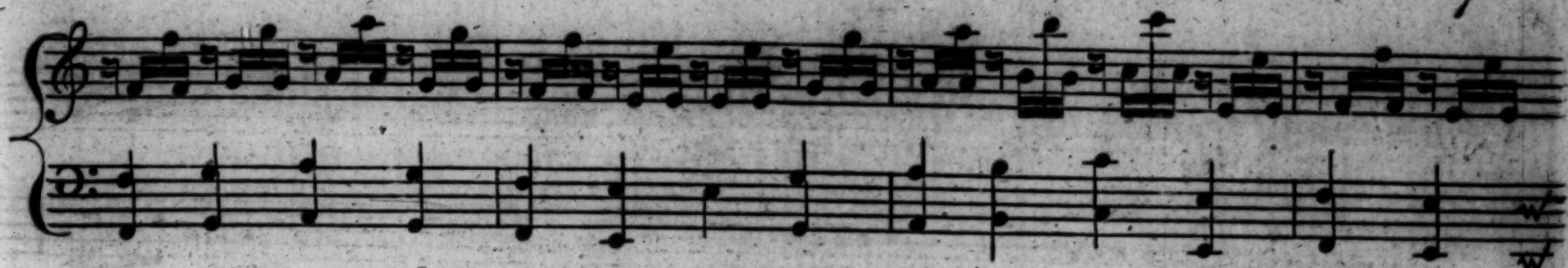
6 6 5 5 6 4 5 8 Solo

3 3

Cres. for.

Solo

tutti



6

hr

Solo

6 *6* *5* *5* *6* *4* *5* *8*

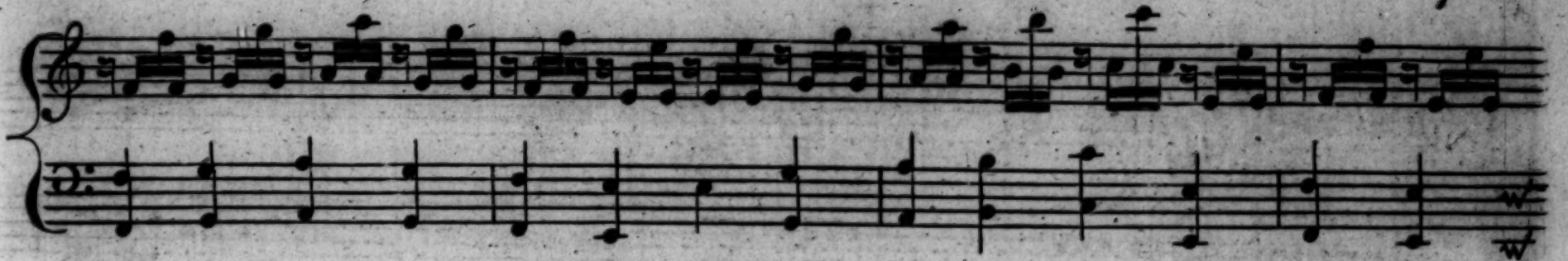
3 *3*

Cres. *for.*

Solo

hr

tutti



Larghetto
Affettuoso

sem: *f*ia. *hr*

32 = p

hr *hr* *hr*

hr

Cres.

Minuetto

hr *f*ia. *for*

Tutti

9 = p

hr *f*ia. *for* *f*ia. *for*

9

for.

Trio

pia.

sf *for.*

Min: Da Capo

Largo

40 =

sem: pia.

Adagio

Rondo
Allegretto19 = ♩

The musical score is written for piano in 6/8 time. It begins with a Solo section, indicated by the word "Solo" above the first system. The first system consists of two staves, with the right staff containing a melodic line and the left staff containing a supporting bass line. The second system continues the Solo section. The third system marks the beginning of the Tutti section, indicated by the word "Tutti" above the staves. The fourth system continues the Tutti section. The fifth system features a more complex melodic line in the right staff, with the left staff providing a steady bass accompaniment. The sixth system continues this pattern. The seventh system features a more complex melodic line in the right staff, with the left staff providing a steady bass accompaniment. The eighth system concludes the piece with a final melodic flourish in the right staff and a steady bass accompaniment in the left staff.

Tutti

Solo

Tutti

Volti subito

Handwritten musical score for piano, page 12. The score is written in treble and bass clefs, with a key signature of one sharp (F#). The tempo is marked 'Solo' at the beginning of the first system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked 'Solo' and features a melodic line in the treble clef and a supporting line in the bass clef. The second system continues the solo melody. The third system shows a more complex melodic line in the treble clef. The fourth system features a melodic line in the treble clef and a supporting line in the bass clef. The fifth system shows a melodic line in the treble clef and a supporting line in the bass clef. The sixth system is marked 'Tutti' and features a melodic line in the treble clef and a supporting line in the bass clef. The seventh system continues the tutti melody. The eighth system shows a melodic line in the treble clef and a supporting line in the bass clef. The score concludes with a double bar line.

Solo

Tutti

